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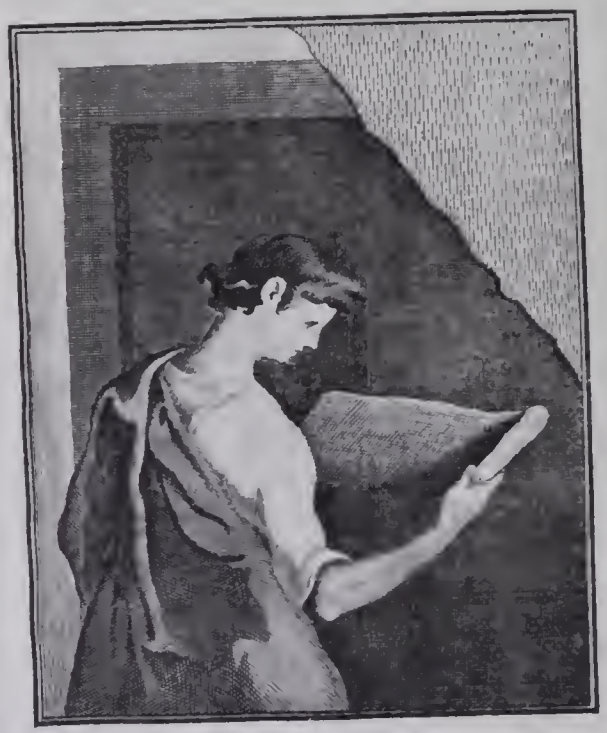

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MASTERS IN ART

Notice

Advance in Price of Back Numbers

On and after January 1, 1904, the price of all Back Numbers of 'Masters in Art'—that is all numbers published prior to that date—will be advanced from Fifteen Cents to

TWENTY CENTS

a copy, whether purchased singly or in yearly sets. The price of the Bound Yearly Volumes will be advanced correspondingly: those bound in Half-morocco from $3.50 to $4.25; and those bound in Cloth from $3.00 to $3.75.

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List of Back Numbers and Illustrations of Styles of Bindings on Application

BATES & GUILD COMPANY: BOSTON

In answering advertisements, please mention MASTERS IN ART

MASTERS IN ART 1904

PROSPECTUS

MASTERS IN ART

FOR 1904

THE list of painters to be presented in MASTERS IN ART during 1904 — the fifth year of the Series — makes it already certain that in variety, in interest, and in the charm of its pictures, the forthcoming volume of the magazine will not be surpassed by any of its predecessors.

¶ The artists chosen for subjects will range in date from the quaint, primitive painters of the fifteenth century to those of our own time, and will represent the art of the Italian, German, Flemish, Dutch, French, and English schools, while an American painter will be treated in the magazine for the first time.

¶ In general plan MASTERS IN ART will remain unchanged, continuing to present in its text all the features of previous years — a faithful biography, criticisms by the foremost writers on art, detailed descriptions of the representative paintings shown, a list of each artist's works, and careful bibliographies — while, as heretofore, advantage will be taken of every improvement in photography, engraving, and printing that may make its illustrations more faithful and beautiful reproductions of their originals.

¶ The following page gives a partial list of the painters to be considered during 1904. The remaining names, to be announced later, are of no less interest.

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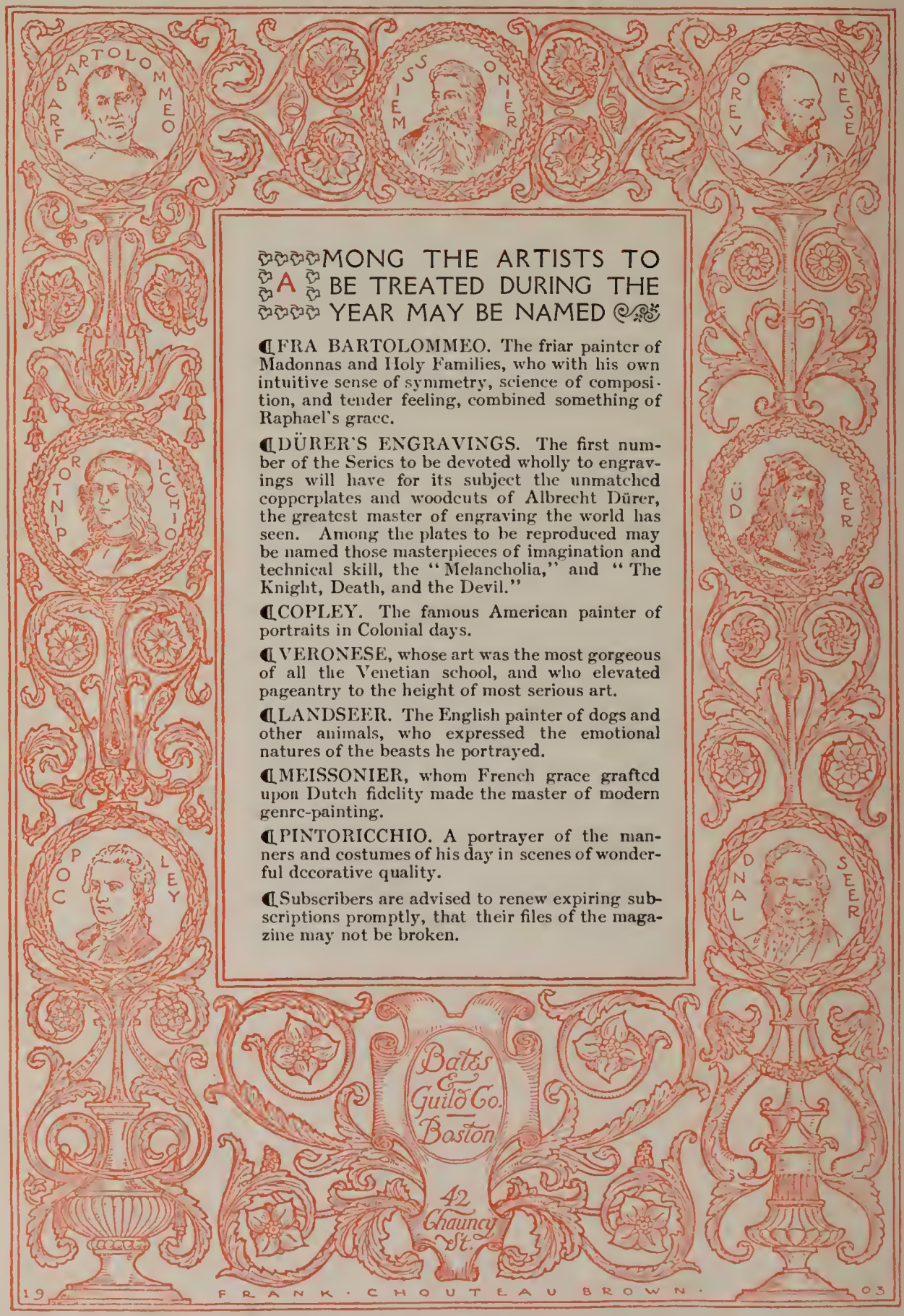

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MASTERS IN MUSIC 1904

PROSPECTUS
MASTERS IN MUSIC
FOR 1904

UNDER the continued editorship of Mr. Daniel Gregory Mason, MASTERS IN MUSIC will, during 1904, follow the same plan, and include all the features that have already won it a distinctive place among musical publications, and called forth the unanimous praise of music teachers, critics, students, and its subscribers generally.

¶ It is, however, already assured that the numbers of the second year will surpass those of the first in value and attractiveness. Not only are the musicians to be treated during 1904 composers whose works are of exceptional interest (a list of them is given on the opposite side of this sheet), but the experience gained and the many valuable suggestions received will enable the Editor and Publishers to produce numbers of still firmer grasp and more readable interest.

¶ In general appearance the magazine, which has been called "the aristocrat of musical productions," will continue unchanged; and the two volumes into which the 1904 issues will be divided may be bound uniform with those of the first year, thus putting continuing subscribers in possession of a musical library of unique value.

¶ The following page gives a partial list of the musicians to be treated.

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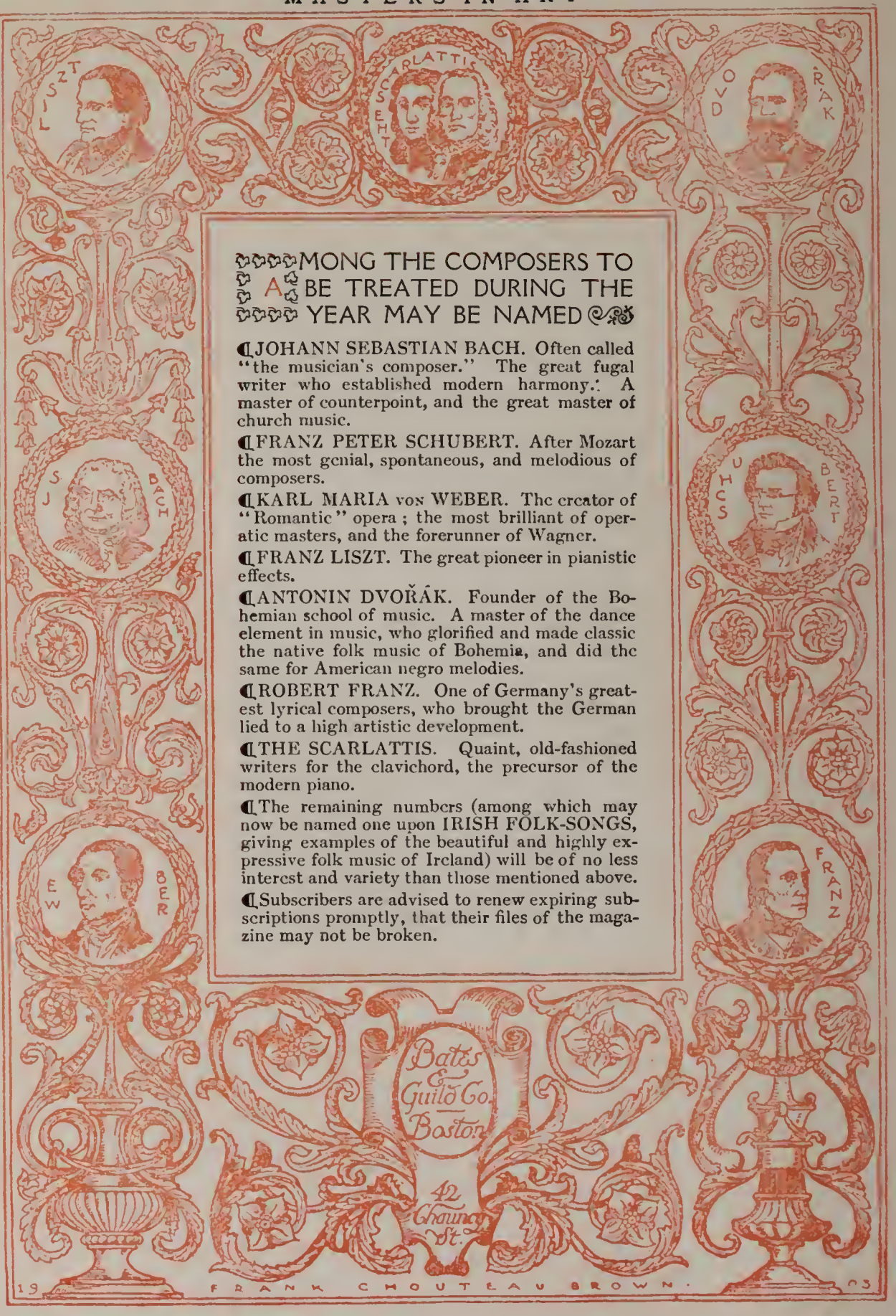

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¶ The remaining numbers (among which may now be named one upon IRISH FOLK-SONGS, giving examples of the beautiful and highly expressive folk music of Ireland) will be of no less interest and variety than those mentioned above.

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Volume III., 1902

Contains numbers on Phidias, Perugino, Holbein (Drawings), Tintoretto, Pieter de Hooch, Nattier, Paul Potter, Giotto, Praxiteles, Hogarth, Turner, and Luini.

Volume IV., 1903

Ready about January 1, 1904. Contains numbers on Romney, Fra Angelico, Watteau, Raphael's Frescos, Donatello, Gerard Dou, Carpaccio, Rosa Bonheur, Guido Reni, Puvis de Chavannes, Giorgione, and Rossetti.

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Dante Gabriel Rossetti

ENGLISH SCHOOL

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MASTERS IN ART PLATE II

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[467]

ROSSETTI

THE GIRLHOOD OF MARY VIRGIN

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MASTERS IN ART PLATE III

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[469]

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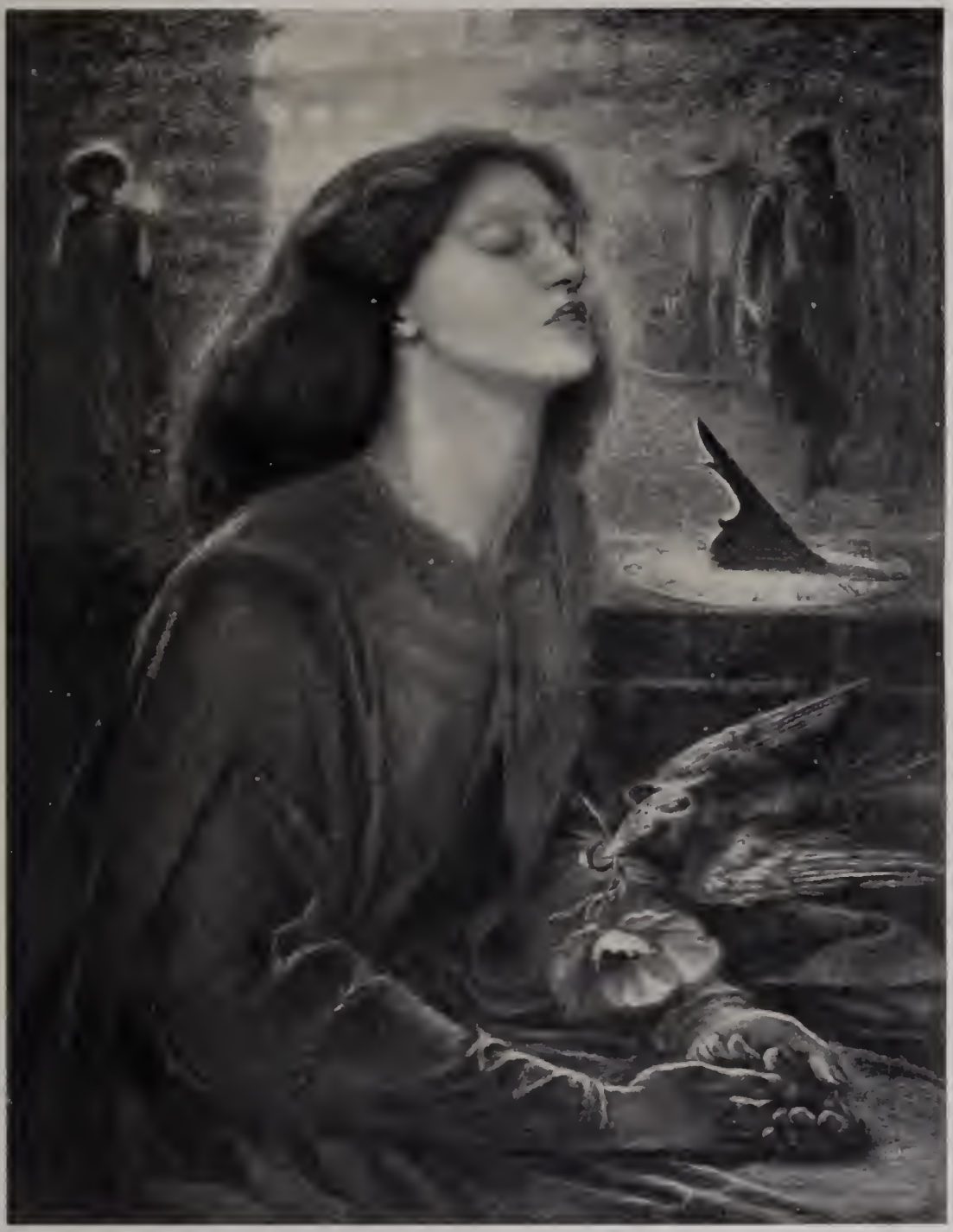

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MASTERS IN ART PLATE X

PHOTOGRAPH BY J. CASWALL SMITH

[483]

ROSSETTI

THE LOVING CUP

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PORTRAIT OF ROSSETTI FROM A PHOTOGRAPH

The portrait of Rossetti here reproduced is from a photograph taken by W. and C. Downey, of London, in 1862, when the artist was thirty-four years old. The likeness, according to his brother, is an excellent one. A description of Rossetti's appearance will be found in the biography which follows.

Dante Gabriel Rossetti

BORN 1828: DIED 1882
ENGLISH SCHOOL

GABRIEL CHARLES DANTE ROSSETTI, commonly known as Dante Gabriel Rossetti, was born May 12, 1828, at 38 Charlotte Street, Portland Place, London. Though English by adoption, his family was of Italian origin. His father, Gabriele Rossetti, a native of the town of Vasto in the then kingdom of Naples, was a poet of considerable literary distinction, who, having by his patriotic songs incurred the enmity of the Bourbon King Ferdinand of Naples, was compelled to leave his country. After many vicissitudes he found refuge in England, where, in 1824, he established himself as a teacher of Italian, and before long received an appointment as professor of that language at King's College, London, and later achieved a reputation as a learned and original commentator on Dante. Two years after his arrival in England he married Frances Polidori, of Italian and English parentage, and to them four children were born, all of whom distinguished themselves in art or in letters. Maria Francesca, the eldest, was the author of a critical work entitled 'The Shadow of Dante;' Dante Gabriel, the subject of this monograph, won distinction as both poet and painter; William Michael became well known as a writer and art critic; and Christina was one of the most famous of English nineteenth-century poets.

Although in the heart of London, the immediate environment of the Rossetti family was far more Italian than English. Their unpretentious home became the resort of all classes of Italians, whether noblemen or humblest of refugees, men of letters, poets, artists, musicians, or political revolutionaries, passing through or resident in London.

Such an atmosphere naturally stimulated Dante Gabriel Rossetti's somewhat precocious powers. At an early age he became familiar with Shakespeare, Scott, and other writers of imagination and romance; and when five or six years old composed a drama in blank verse, called 'The Slave,' which, although childish in diction, was nevertheless marked by correctness of meter. His education was begun at a private school, but when nine years old he was

sent to King's College, where he remained for five years, and acquired in that time a fair knowledge of the ordinary branches of learning. French and, of course, Italian he spoke with fluency, and in German he was tolerably versed. From early childhood he had shown so decided a proclivity for drawing and painting that it seems to have been understood that "Gabriel," as he was called in the family, was to be a painter. Accordingly upon leaving school he was sent to Cary's drawing academy in London, and thence, after four years, to the Antique School of the Royal Academy. At neither place was his progress in any way remarkable. Impatient for great results, he chafed under the necessarily slow preparatory processes, and his defective drawing and imperfect knowledge of anatomy, which throughout life hampered him in his artistic achievement, may be traced to a lack of thoroughness at this period.

The traditions of the Academy were then little calculated to encourage the imaginative powers to which Rossetti was eager to give expression; and finally, in 1848, out of patience with the technicalities of academic training, he applied for instruction to an artist the originality of whose works had deeply impressed him. This was Ford Madox Brown, who, although not a professional teacher, agreed to receive the young man in his studio as a pupil. He refused, however, to accept any remuneration for his services; and from that time on became one of Rossetti's firmest and most valued friends.

But Rossetti's hopes of being allowed to paint before he had mastered the difficulties of drawing were dashed when he was obliged by his new instructor to paint a study of still-life—pickle-jars being the subject selected. This was the sort of drudgery that in applying to Brown he had expected to avoid; and, disgusted with the continuance of what he regarded as unnecessary training, he soon left his preceptor to share a studio with Holman Hunt, a young painter whose picture, 'The Eve of St. Agnes,' he had seen and admired at the recently opened annual exhibition of the Royal Academy. To Hunt Rossetti confided his troubles, and at his friend's suggestion set to work to copy a composition of Hunt's, beginning, for the sake of practice, with the accessories proper to such a picture.

This same year, 1848, was an important one in Rossetti's career. His fellowship with Hunt led to a friendship with John Everett Millais, his junior by a year, though already an exhibiting painter of promise. With these three young men, Hunt, Rossetti, and Millais, aged respectively twenty-one, twenty, and nineteen years, originated the movement known as Preraphaelitism—in other words, an emulation of the sincerity and love of truth that characterized the early Italian, Flemish, and German painters in contradistinction to the more artificial methods that prevailed after Raphael's time. The "Preraphaelite Brotherhood" was, however, instituted rather to bring about a return to the more faithful study of nature than with the idea of any exact imitation of the painters who preceded Raphael—the term "Preraphaelite" being adopted half in fun, half in a spirit of bravado in thus assuming a title which had first been used as a term of contempt by those not in sym-

pathy with this reaction against the conventional and commonplace art of that day. Four members were soon added to the original trio of Preraphaelites—Thomas Woolner, James Collinson, Frederic George Stephens, and William Michael Rossetti, who was made secretary of the Brotherhood. Ford Madox Brown, though in sympathy with the movement, refused to become a member of the band, as he disapproved of anything of the nature of an artistic clique.

Weekly meetings were held by the Preraphaelite Brothers, who agreed to inscribe after their names on their pictures, and to use in all private intercourse, the mystic letters "P. R. B." Upon the suggestion of Rossetti, who was the leading spirit in the association, a literary organ called 'The Germ' was established to spread their opinions. The magazine, however, was short-lived, only four numbers being published before it died for want of financial support.

It was at this time that Rossetti painted the picture called 'The Girlhood of Mary Virgin,' and soon afterwards his representation of the annunciation, entitled 'Ecce Ancilla Domini,' both conceived in the Preraphaelite spirit. The exhibition of the latter picture called forth from the critics a storm of abuse and raillery which was shared by the other Preraphaelite Brothers, whose pictures were greeted with similar derision. Just when the attacks were most bitter, however, a champion appeared in the person of John Ruskin, who in a letter to the London *Times* defended the Brotherhood from the charge of being mere slavish copyists and participants in a conspiracy against Raphael. And if Ruskin attributed sentiments and ideas to the Preraphaelites that in the original establishment of the Brotherhood had not been formulated by its members, their debt of gratitude to him for his defense of their cause was nevertheless great.

As a definite organization the Preraphaelite Brotherhood was disbanded at the end of two or three years. The members drifted apart; each painted after his own special style, and Preraphaelitism, so-called, passed away; but its stamp had been indelibly impressed upon the art, more especially upon the decorative art, of England, and it is now recognized as one of the important movements in the history of painting.

In these first years of Rossetti's career as a painter his progress in literary work had been remarkable. As early as 1843 he had written a romantic prose tale called 'Sorrentino,' and had made translations from the German. Soon afterwards, translations from Dante and other early Italian poets were begun, though not published until many years later, when his interest in the writings of Dante found expression through his brush as well. His most famous poem, 'The Blessed Damozel,' written in his nineteenth year, was first published in 'The Germ,' in which other verses by him also appeared. The years that followed found Rossetti occupied in both art and poetry, and were varied only by a trip to the continent in company with Holman Hunt. Rossetti had no love for travel, and with the exception of a few visits to Paris and Belgium, and occasional short sojourns in Scotland, he never left England, not even caring to go to Italy.

Hostile criticism of his paintings, lack of patrons, and consequent straightened circumstances made Rossetti's life at this period a struggle. Discouraged by the reception accorded his painting of the annunciation, he exhibited no more works, and did not even attempt to publish his poems.

In 1850 an event occurred which had a lasting influence upon his life. Among the models who sat to him was Miss Elizabeth Siddal, then earning her living in London as a milliner's assistant. She was gifted with unusual beauty, as well as with a natural love of poetry, and a talent for painting which rapidly developed under the instruction that Rossetti gave her. The painter was never tired of reproducing her delicate type of beauty; she became the model for most of his pictures painted at this period, notably for the numerous portrayals of "Beatrice;" and Rossetti, with all the force of his passionate nature, fell deeply and seriously in love with her. They became engaged; but a consumptive tendency rendered Miss Siddal's health extremely delicate, and it may be that this, added to Rossetti's uncertain means of support, necessitated the long, and never fully explained, postponement of their marriage.

In 1854, and later, Rossetti was engaged upon designs for some of Tennyson's poems. Many of his principal drawings and water-colors were also executed at this time, and 'Found,' his one realistic picture, was now begun, though never entirely finished. Relief from financial difficulties first came to him through the patronage of Mr. Ruskin, who took keen delight in his artistic work, and agreed to buy, up to a certain amount, and at the same price that would have been asked of an ordinary purchaser, whatever picture of Rossetti's pleased him. This arrangement, begun in 1854, lasted for some years, and terminated only when Rossetti could no longer brook the constant criticisms which Ruskin could not refrain from expressing.

Another friendship formed during these years was that with Burne-Jones, then an Oxford student, who went to Rossetti for advice and guidance, even as Rossetti himself had gone to Madox Brown. Through Burne-Jones Rossetti came to know William Morris and Algernon Charles Swinburne, also Oxford students. Together with Morris, Burne-Jones, and four other young artists, Rossetti undertook, in 1856, the decoration of the walls of the Union Debating Hall at Oxford with scenes from Malory's 'Morte d'Arthur,' a work which was soon reduced to a mere wreck because of their ignorance of the processes of distemper painting.

In May, 1860, Rossetti and Elizabeth Siddal were married, and, after a short wedding journey to Paris, took up their residence in Chatham Place, Blackfriar's Bridge, London, where Rossetti had long had his studio and rooms. The two years of his married life were the happiest that he had known, and during this period he did some of his most inspired work in both poetry and painting. At the end of a year, and after the birth of a still-born child, Mrs. Rossetti's health, always frail, failed perceptibly; and in February, 1862, she died from the effects of an overdose of laudanum, taken to relieve neuralgia. The blow was a terrible one to Rossetti, and on the day of her funeral he gave expression to the intensity of his grief in a

way characteristic of his emotional nature by placing in her coffin the manuscript copy of his poems, many of which existed only in that form. These poems remained buried until he was persuaded, seven years later, to consent to their disinterment and subsequent publication.

After his wife's death Rossetti removed from Chatham Place to chambers in Lincoln's Inn Fields; and at the end of a few months took up his residence at Tudor House, Cheyne Walk, Chelsea, where for some time his brother, W. M. Rossetti, Mr. Swinburne, the poet, and Mr. George Meredith, the novelist, lived with him. Tudor House, described by Thackeray in 'Henry Esmond' as the residence of the old Countess of Chelsey, was Rossetti's home for the remainder of his life. In its spacious and somewhat gloomy rooms he collected quantities of old oak furniture and curios, together with rare specimens of blue china and Japanese bric-à-brac, for all of which he had a passion. In the large garden at the back of the house Rossetti kept a number of animals. His fondness for "beasts" was well known. He was particularly partial to those of a quaint and grotesque nature—a tame wombat and still tamer woodchuck being his prime favorites. Among other pets were a Pomeranian puppy, an Irish deerhound, owls, hedgehogs, armadillos, kangaroos, wallabies, white mice, laughing jackasses, parrots, chameleons, lizards, a deer, and a raccoon.

From 1862 to 1870 Rossetti's powers as an artist were at their best, and many of his finest pictures were produced. Among the most famous were 'Beata Beatrix,' 'Joan of Arc,' 'The Beloved,' 'Lilith,' 'Venus Verticordia,' 'The Blue Bower,' 'The Loving Cup,' 'Monna Vanna,' and a portrait of Mrs. William Morris, who was one of his favorite and most frequent models. Although never courting fame, and even averse to sending his works to exhibitions, Rossetti found no dearth of patrons now, and his affairs having once become prosperous, they continued to be so for many years. His income in 1876 averaged £3,725, or over eighteen thousand dollars.

The publication of his poems in 1870 further increased his now establisned fame, and placed him among the foremost of contemporary English poets. The appearance of the volume in print, however, proved provocative of strong adverse as well as favorable criticism; and, in October, 1871, a hostile article, entitled 'The Fleshly School of Poetry' and signed Thomas Maitland (soon ascertained to be a pseudonym for Mr. Robert Buchanan), appeared in *The Contemporary Review*, in which certain of Rossetti's sonnets were attacked on literary, but more especially on moral, grounds. Rossetti at once published a dignified self-vindication, in *The Athenæum*, called 'The Stealthy School of Criticism;' and here the matter might have ended, had not Mr. Buchanan's article been forthwith printed with additions in pamphlet form. The effect of this upon Rossetti was out of all proportion to its intrinsic importance. His health for some time past had been impaired, and suffering, since the death of his wife, from insomnia, he had become addicted to the use of chloral, which he took in large and constantly increasing nightly doses. In this broken state of health the republication of 'The Fleshly School of Poetry' proved sufficient to throw his mind off its balance, and he

developed such an excess of sensitiveness, that, a prey to the morbid fancies of an always vivid and powerful imagination, he now saw himself the object of a conspiracy for crushing his fame as an artist and as a man, and hounding him from society. Suspicious of even his closest friends, he became secluded in his habits, and at times depressed and moody.

The devotion of his friends did much to palliate his sufferings, however, and no one was ever richer in friends than Rossetti, who, notwithstanding the self-will and domineering spirit that marked his character, was a man of such winning personality that he was beloved, nay, well-nigh adored, by a brilliant circle of men, who, attracted by his genius, his warmth of heart, and the charm of his conversation, looked upon him not as the spoiled child that he often showed himself, but as one whom it was an honor to serve.

There were times in these last years of Rossetti's life when the cloud lightened, and he seemed in a fair way to regain to some extent his broken health; but so long as the chloral habit continued—and no persuasions of friends or injunctions of physicians could effectually put a stop to it—there was no hope of lasting recovery. Nevertheless, his intellectual faculties seemed in no way impaired, and to these years some of his finest poems are to be assigned. In painting, his achievements were, as a rule, less remarkable; and many of the single figures, of which he produced a great number at this period, are marked by an exaggeration of his peculiar mannerisms. Some few, nevertheless, stand out as preëminent, notably 'Venus Astarte,' 'The Day-dream,' 'Pandora,' 'La Bella Mano,' and 'Proserpine.'

In 1881, accompanied by Mr. Hall Caine, who devoted himself to Rossetti during the last years of the painter-poet's life, he went for change of air and scene to the Vale of St. John, near Keswick; but he soon returned to London, more broken than before he went away, and a paralytic shock further reduced his strength. When sufficiently recovered from its effects he was taken to Birchington-on-the-Sea, and there, tenderly cared for by his family and friends, he died, on Easter Sunday, April 9, 1882. In accordance with his wish, his funeral was conducted with the utmost simplicity, and none but his nearest relatives and a few intimate friends were present when he was buried in the quiet churchyard of the seaside village.

DANTE GABRIEL ROSSETTI was, in the words of his brother, "essentially of a dominant turn, in intellect and in temperament a leader. He was impetuous and vehement, and necessarily therefore impatient; easily angered and easily appeased, although the embittered feelings of his later years obscured this amiable quality to some extent; free-handed and heedless of expenditure, whether for himself or for others; in family affection warm and equable, and (except in relation to our mother, for whom he had a fondling love) not demonstrative. Never on stilts in matters of the intellect, but steeped in the sense of beauty, and loving, if not always practising, the good; keenly alive also (though many people seem to discredit this now) to the laughable as well as the grave and solemn side of things; superstitious in grain, and anti-scientific to the marrow. Extremely natural and unaffected, with the natu-

ralism characteristic of Italian blood; reserved at times, yet not haughty; desultory enough in youth, diligent and persistent in maturity; self-centered always, and brushing aside whatever traversed his purpose or his bent. He was very generally and very greatly liked by persons of extremely diverse character. . . .

"I have more than once had occasion to confute a current misconception that Dante Rossetti could be described as a sentimentalist, a dreamer, a mystic, an esthete, and the like, without allowance being made for a considerable counterbalance of attributes of a very opposite character. Certainly he had some sentiment; he dreamed several dreams, asleep and awake; he may have been a mystic (though I never quite understood what a mystic is); but it is not the less true that he was full of vigor and buoyancy, a quick-blooded, downright-speaking man, with plenty of will and an abundant lack of humbug. People who take an interest in him may depend upon it that the more they learn about him—of an authentic kind—the more will the masculine traits of his character appear in evidence, and the less will room be left for the notion of a pallid and anemic 'esthete,' a candidate for the sunflowers of a Du Maurier design. He did not 'yearn.' All this is said without at all derogating from the fact that in the very essence of his mind and temperament Dante Rossetti was a poet. . . .

"The appearance of my brother was rather Italian than English. He was of rather low middle stature, say five feet seven and a half. Meager in youth, he was at times decidedly fat in mature age. The complexion, clear and warm, was also dark, but not dusky or somber. The hair was dark and silky; the brow grandly spacious and solid; the full-sized eyes bluish-gray; the nose shapely, with an aquiline tendency and large nostrils, and perhaps no detail in the face was more noticeable at a first glance than the strong indentation at the spring of the nose below the forehead; the mouth moderately well-shaped, but with a rather thick and unmolded under-lip; the chin unremarkable; the line of the jaw full, rounded, and sweeping. His hips were wide, his hands and feet small; the hands those of the artist or author type, white, delicate, plump, and soft as a woman's. His gait was resolute and rapid; his general aspect compact and determined; the prevailing expression of the face that of a fiery and dictatorial mind concentrated into repose. Some people regarded Rossetti as eminently handsome; few, I think, would have refused him the epithet of well-looking. His voice was deep and harmonious; in the reading of poetry, remarkably rich, with rolling swell and musical cadence."

The Art of Rossetti

SIDNEY COLVIN 'MAGAZINE OF ART' 1883

ROSSETTI was essentially a romantic: I have even heard him express a doubt whether familiar themes and surroundings, and every-day passions and affections, were capable in the modern world of yielding effective mate-

rial to art. In the midst of the nineteenth century he belonged by nature rather than by effort to the Middle Age, the age when the colors of life were most vivid and varied and the sense of supernatural agencies most alive.

A mind teeming with colored and mystical imagery, and a sustained high temperature or intense habit of the soul—these were the gifts with which Rossetti grew up, and began, before the close of boyhood, to attempt both poetry and painting. The time was one more favorable in England to literature than to the sister art, and we find that the poetry of Rossetti was remarkable, first as last, for the qualities of technical expertness and resource; but with his work as a painter the case is different. The years during which he grew to manhood were those when the state of English painting was at its worst, and a spirit like the young Rossetti felt as if he had nothing to learn from contemporary teaching. The schism which he headed among the students of his time was a movement, half, indeed, of serious and enthusiastic purpose, but half also of whimsical and contemptuous revolt against what he held to be the brainlessness and triviality of the time.

Great needs to be the courage of the artist who thus rebels against authority, and declines to profit by the teaching of his time. Let the seceder possess what gifts and make what efforts he will, his work is certain to retain a character of crudeness and inexperience. When we look at the work of the early, the original, Preraphaelite schools of Europe, we are not put out by faults of proportion and perspective, because we know that the laws of proportion and perspective had not yet been discovered; but when we look at the work of a modern artist, and perceive these or kindred faults, we feel that he is not technically up to the standard of his time; that, in a word, he is in some degree not a master, but an amateur. Now taking the paintings of Rossetti all together, it is impossible, I think, to deny that they bear in some measure to the last this stamp of technical inexperience and amateurship. Some brilliant and original excellences, even of the technical kind, he indeed in the course of practice acquired; but they are rarely quite harmoniously balanced, or free from an admixture of failure in other directions. To some of Rossetti's contemporaries, his vivid realization of medieval life and legend, his glowing and rich vein of symbolism, were things that spoke with a peculiar and thrilling power. In their eyes what mattered the artist's shortcomings, provided he was capable of thus stirring them to the deepest fibers of their souls? To others, in whom the same fibers are less awake, it must be expected that of such work as this the weaknesses, exaggerations, and self-repetitions will alone or principally be perceptible. . . .

Rossetti's artistic career as a painter may be most conveniently divided, I think, into three periods. The first period extends from the artist's boyhood to about his thirty-fourth year, that is from 1847 to 1862; the second from 1862 to 1870; the third from 1870 till his death. In the first period Rossetti's aim in art was almost entirely of the dramatic and narrative kind; the subject and inspiration are sometimes Christian, sometimes literary and romantic; very often they are drawn directly from Dante, and only in one important instance, his never finished picture of 'Found,' from modern life.

To sum up generally the characteristics of this period, the first are vividness and ingenuity of dramatic presentment, the idea so predominating over the matter that actions are allowed to appear as strained, and compositions as naïve, as they please, provided only the emotional and intellectual points are driven home. These are among the qualities whereby Rossetti's work is obviously allied to that of the Middle Age; other characteristics are his enjoyment of the quaint invention of costumes and furniture, and the weight of symbolical meaning which he makes every circumstantial detail and accessory bear. Others, again, are his neglect of the elements of chiaroscuro and atmosphere in painting, and his delight in and insistence on the element of color. Many of the little pictures of this time flash and glow like jewels or the fragments of some gorgeous painted window. Always interesting by their stamp of poetry and romance, thrilling by their poignancy of emotion, and originality and vividness of color, these were the pictures that had so powerful an effect on the minds of a few of Rossetti's contemporaries and juniors. Aided by his own magnetic personality, by his impulsive and generous temper, and his persuasive and authoritative power of speech, the work he did at this time made him, to every spirit susceptible of imaginative and poetical influences with whom he came in contact, a focus of inspiration such as no other man has been in England in our time.

During the next period, from 1862 onwards, the dramatic and narrative aims which had hitherto predominated in Rossetti's painting gradually ceased to inspire it. A few, indeed, of his finest small water-colors in the old vein, with some added freedom of action and depth of variety of tone, belong to this period, but the characteristic products of the new time are single female heads and half-figures in oil. Such subjects Rossetti generally repeated in more than one different version, or replica, and the more important of them he always carefully worked out first in the shape of a cartoon in colored chalk. Occasionally the theme is still suggested by literature, as 'Beata Beatrix' by Dante, and 'The Beloved' by the Song of Solomon; but more commonly it is of the artist's own invention. Rossetti's invention in this order of subjects is of two kinds. Either he simply takes some type of beauty that interests him, attires her in gorgeous and far-fetched ornaments, and strains all his powers to express, as he feels it, the mere sensuous charm of womanhood and rich array; or else he invests her with a halo of intellectual attributes and secondary meanings, making of herself a personification and a symbol of everything that adorns her.

The productions of this class and period certainly include all that is most technically accomplished, if not what is most strikingly interesting and suggestive, in Rossetti's work as a painter. He by degrees acquired breadth and ease and a real mastery in the design of these single female half-figures and heads. Depth of tone and chiaroscuro he as yet did not seek, but he attacked and vanquished the most daring problems of color in equal and diffused light. For the combination of keen and flashing intensity with mastery and delightfulness of quality, his painting of tissues and jewels and flowers at this period stands, it is no extravagance to say, alone in art.

In flesh-painting Rossetti's manner is less assured, but in those faces which he has not afterwards spoiled by retouching he obtained a fine quality of bloom and charm, with much delicacy of modeling and shadow. The gloss and mystery of hair, also, Rossetti could render with admirable cunning; but what he most cared for in the face was the expression of soul, and accordingly it is on the organs of the soul, the eyes and mouth, that his chief efforts are concentrated. In the setting and coloring and expression of the feminine eye he exhibits an extraordinary mastery. But with mouths he was much less successful.

The great change, as it seems to me, happens about 1870, when his works exhibit for the most part a manifest falling-off in artistic sanity and self-control. They are always, indeed, the work of a poet, of a man who perceives things through a medium of strong imaginative emotion, and who has striven, in these visionary shapes, to express a profound and fervent sense of the power of beauty and sex, and of the awe and mystery of life. There is always a fine intention to be discerned in them; in the conception, an abundant wealth of ideas of that involved, symbolical kind which lend themselves equally to verbal and to pictorial expression, and cannot be got perfectly intelligible in either; in the realization, a striving after sweep and grandeur of design, with impressiveness of type and splendor and suggestiveness of detail. But the artist has become the slave of his own predilections. He has found a particular cast of beauty, with lips at once full and pining, and eyes overshadowed by a great thunder-cloud of hair—he has found this, and the length of throat, the litheness of limb and sinuousness of pose that go with it, so consonant to his imaginative mood that he repeats them again and again, sometimes with a mechanical insistence and exaggeration, especially in the drawing and coloring of the mouth, that almost degenerate into caricature. Technically he aims more and more at depth of tone, and at the same time his sense of color becomes sicklied. In the flesh, particularly, he in many pictures of this date gets a morbid tint into the shadows, and a dragging and stringy quality into the handling, that stand in the strongest contrast to the work of his healthier days. In this new series of mystic and symbolic, or merely sumptuous and fanciful female incarnations painted in the last twelve years of Rossetti's life, there seems indeed to be only one, and that is the 'Proserpine,' fit to be chosen as a thoroughly adequate and worthy example of his powers.

ÉDOUARD ROD 'ÉTUDES SUR LE XIX^e^ SIÈCLE'

IN common with the great painters of the Italian Renaissance, Rossetti preferred to paint man rather than nature; but—and herein his northern spirit showed itself—it was not the outer physical man, "the human animal" to use Taine's phrase, but the inner, spiritual, man that attracted him. Careless of the merely external beauties of the human body, he sought primarily for expression, and chose for his own that type of physical beauty which seemed to him best calculated to reveal it.

His religion was not objective—not based upon a faith in the supernatural,

upon a transcendental ideal, a finite need of some fixed standard for life's government; it was a wholly *subjective* thing, a pure emotion, an ecstasy. His soul was one of those which are capable of such intense and passionate feeling as to inwrap things terrestrial and things supernal in one and the same emotion, and thus to obliterate distinctions between the real and the imaginary. This type of emotion had almost entirely died out during the formal seventeenth and eighteenth centuries, but Rossetti brought it once more into the service of literature and art in his sonnet-cycle called 'The House of Life.' Therein we see the poet struggling to express the inexpressible; but now and again, although the finite sense of the words themselves is often intangible, they suddenly open to the imagination glimpses into the infinite, where thought, freed from the prison-house of reality, seems to have found liberty in a dream world, where unsubstantial images, like summer clouds, melt, are transformed and re-created into other shapes before we can grasp them, till one feels that he is in a vision universe, with nothing of the mundane left to tie to. . . .

Rossetti himself never quitted this dream world. Whether he expressed himself in line and color or in word and cadence, the character of his inspiration remained constantly the same. His pictures, like his poems, are visions. In the 'Dante's Dream,' the 'Beata Beatrix,' 'The Blessed Damozel,' and in how many more, the figures have an effect of immobility, of silence, of suspense in motion, that makes them resemble those dream images which we can never quite clearly visualize, because they define themselves upon our imaginations rather than upon our retinas.

Sometimes he delights to surround his figures with brilliant accessories, to scatter flowers about them (roses above all, which he painted with a rare perfection), to drape them in rich Venetian stuffs, the hues of which recall Giorgione—and yet no matter how rich or real these surroundings, they never lose a supernatural quality, an indefinite something that betrays the fact that they have no real existence, and that even when fixed thus upon the canvas they are still part and parcel of the painter's soul. Rossetti's subjects, be they religious, profane, or mythologic, were for him no more than pretexts. However diverse the forms in which he bodies them forth, we know that he is always painting his own dream. . . .

Throughout his entire achievement, in painting as in verse, Rossetti remained wholly a poet. His drawing was often marred by salient errors. Almost all his women have over-large hands; too often the stuffs which drape them seem but half to conceal strange physical imperfections—an arm too short, or a defective shoulder—although the coloring atones for any such negligences in drawing. Rossetti's art as a painter, however, lies—above any such question of technique—in the supreme intensity of expression which he succeeded in giving his figures, yet without recourse to violent gestures or movements. And it is, it seems to me, in this expressiveness that the *artistic* value of his pictures resides, for there can be no doubt as to their poetic value. He realized that in an overwhelmingly intellectual epoch painting itself should conform to the general current, and pursue another ideal than

that of pure form, and that, moreover, this ideal could be none other than that of *expression*. But he saw, further, that the calmest attitude and the slowest gesture were perfectly compatible with a most vivid intensity of inner life, and thus he restored to art qualities which it had lacked since the days of the Renaissance.—FROM THE FRENCH

HARRY QUILTER 'PREFERENCES IN ART'

FOR Rossetti's fame it is probably unfortunate that he did not limit himself to poetry, or that he did not begin painting earlier, study it more rigorously, and confine himself to it more entirely; but for the world at large I doubt whether he could have done, being what he was, better work. He was to all young artists and young writers a tower of strength, a light to encourage them to despise conventions, and to give up their lives to their art. He was, in fact, a standing protest against the idols of the market—an influence that made, as Arnold would say, for artistic righteousness. . . .

What place in the history of art and literature Rossetti's achievements will eventually hold is difficult even to surmise, but one or two points may be confidently asserted. In the future he will stand less as the painter-poet than as the leader of the great artistic movement of England in the nineteenth century; his work will be regarded and prized even more for what it effected than for its intrinsic merit. . . .

In speaking, therefore, of his art, and trying to estimate its worth, we must always bear in mind that, as a set-off against many eccentricities and deficiencies of treatment, and many limitations of thought and feeling, we have this fact: that it was powerful to trouble the artistic Bethesda to the very depths of its sluggish waters, and to set artists upon new tracks of execution and new impulses of thought. Surely no mean praise to a painter that, under his awakening power, other painters did better and more vital work; and that the forward impulse in art which he was mainly instrumental in creating bids fair to widen out into issues of which no one can at present predict the end.

The Works of Rossetti

DESCRIPTIONS OF THE PLATES

'ECCE ANCILLA DOMINI' PLATE I

"THE best of Rossetti's Preraphaelite work during the two years subsequent to 1848," writes Mr. Marillier, "is the 'Ecce Ancilla Domini' ('Behold, the Handmaid of the Lord'), a sequel to his 'Girlhood of Mary Virgin,' and the realization of the last lines of the sonnet written for that picture:

'So held she through her girlhood; as it were
An angel-watered lily, that near God
Grows and is quiet. Till, one dawn at home,

She woke in her white bed, and had no fear
At all,—yet wept till sunshine, and felt awed:
Because the fullness of the time was come.'

There is an especial charm in this new conception of the oft-depicted scene—the angel, not gay with peacock wings and trappings as usual, but grave and simply clad; the Virgin, not raised triumphant on a throne, nor impossibly bedecked with jewels, but waked from slumber in the early dawn, and crouching half in fear and awe upon a pallet."

The main tone of the picture is white. The walls of the bare chamber are white, so is the Virgin's sculpture-like drapery, so likewise the coverings of the bed and the long garment of the archangel, who holds a white annunciation lily in his hand. A golden halo surrounds his auburn hair, and about his feet are pale yellow flames. Touches of bright color are given, however, in the red embroidery at the foot of the bed, and in the blue curtain behind the figure of the Virgin, whose long red hair is relieved by a gold aureole. On the wall above is a lamp, its flame dimmed by the flood of early morning light which fills the room, and through the open window, beyond which we see the blue sky and a single green palm-tree, the Holy Spirit enters in the form of a dove.

The picture is now in the National Gallery of British Art (Tate Gallery), London.

'THE GIRLHOOD OF MARY VIRGIN' PLATE II

IN 1848 Rossetti, inspired by the new ideas embodied in the Preraphaelite movement, began work upon his first oil-picture, 'The Girlhood of Mary Virgin.' Although it shows in some respects a deficiency in technical training, this work, full of delicate sentiment and replete with symbolism, is a remarkable production for a young man of twenty.

The scene represents a room in the home of the Virgin, who with her mother, St. Anna, is seated at an embroidery-frame engaged in copying the tall white lily, emblem of purity, that is before her. Needle in hand, she pauses in her work, her gaze fixed upon a child-angel with rose-colored wings, invisible save to her, who stands beside the lily. Beneath the pot in which the flower grows are six books, each inscribed with the name of a cardinal virtue, the dominant idea of the picture being that the Virgin advances in purity and virtue until fitted to become the bride and mother of Deity.

Mary's golden hair and gray dress with its touches of green at the wrists, and St. Anna's nun-like garb of dark green and brown with a head-covering of dull red, are relieved against an olive-green curtain, beyond which is seen a garden where St. Joachim, the Virgin's father, is training a symbolically fruitful vine, the young tendrils of which form the figure of a cross. A white dove, symbolizing the Holy Spirit, has alighted on a trellis, and on the floor at Mary's feet lie palm branches and slips of thorn emblematic of the Passion.

The picture, now owned by Mrs. Jekyll, was first exhibited in 1849. It

is painted on a wooden panel, and is signed with the artist's name followed by the initials "P. R. B."

Rossetti painted his mother's face for St. Anna, and, for the Virgin, took for his model, as in the 'Ecce Ancilla Domini,' his sister Christina.

'THE BLESSED DAMOZEL' PLATE III

THE version of this subject here reproduced was painted by Rossetti in 1879, and is a replica of the original picture finished some two years earlier. The principal difference between the two versions is that in the background of the first Rossetti introduced countless figures of embracing lovers, and by some critics it is considered the superior work, but the expression of the face of the 'Blessed Damozel' in this second version is more beautiful.

The subject illustrates Rossetti's poem of the same name, written many years before, in which he describes the expectant longing of a young girl in heaven for her lover, whom she had parted from on earth.

"The blessed damozel leaned out
From the gold bar of Heaven;
Her eyes were deeper than the depth
Of waters stilled at even;
She had three lilies in her hand,
And the stars in her hair were seven."

The figure of 'The Blessed Damozel' is life-size. She is clad in a garment of pale green and her hair is deep gold. Below the bar on which she leans are two angels, with wings of light reddish purple, holding branches of palm; and in the lowest compartment of all the earthly lover is represented.

The picture is now owned by the Hon. Mrs. O'Brien.

'PROSERPINE' PLATE IV

AMONG Rossetti's works none is more celebrated than this picture of 'Proserpine.' There are several replicas of the subject, and some uncertainty exists as to which may be regarded as the original painting. The picture reproduced in plate IV, formerly in the Leyland Collection, and now owned by Mr. W. Graham Robertson, is dated 1874. In one of his letters Rossetti has himself explained the subject. "The figure," he writes, "represents Proserpine as Empress of Hades. After she was conveyed by Pluto to his realm, and became his bride, her mother, Ceres, importuned Jupiter for her return to earth, and he was prevailed on to consent to this, provided only she had not partaken of any of the fruits of Hades. It was found, however, that she had eaten one grain of a pomegranate, and this enchained her to her new empire and destiny. She is represented in a gloomy corridor of her palace, with the fatal fruit in her hand. As she passes a gleam strikes on the wall behind her from some inlet suddenly opened, admitting for the

moment the light of the upper world; and she glances furtively towards it, immersed in thought. The incense-burner stands beside her as the attribute of a goddess. The ivy-branch in the background may be taken as a symbol of clinging memory."

The life-size figure of Proserpine is clad in a steel-blue robe, and the heavy masses of hair that fall over her shoulders are brownish-black. The wonder of the picture is in the pale face with its moody eyes and its expression of tragic despair.

'DANTE'S DREAM' PLATE V

THIS celebrated picture, painted in 1869–71, is the only one of Rossetti's early designs that was executed on a scale commensurate with its importance. Although in technical qualities not equal to some of his other works, the picture is nevertheless so profoundly impressive in its conception that it is held by many to be the artist's masterpiece. The subject is from Dante's 'Vita Nuova,' in which the poet dreams that his loved lady, Beatrice, has been taken from this life, and in imagination he goes to look upon her body.

> "Then Love said, 'Now shall all things be made clear:
> Come, and behold our lady where she lies.'
> These 'wildering phantasies
> Then carried me to see my lady dead.
> Even as I there was led,
> Her ladies with a veil were covering her;
> And with her was such very humbleness
> That she appeared to say, 'I am at peace.' "

The scene represented is, to quote Rossetti's own words, "a chamber of dreams, strewn with poppies, where Beatrice is lying on a couch recessed in the wall, as if just fallen back in death. The winged figure of Love, in red drapery, leads by the hand Dante, who walks conscious but absorbed as in sleep; in his other hand Love carries his arrow pointed at the dreamer's heart; as he reaches the bier Love bends for a moment over Beatrice with the kiss which her lover has never given her, while the two green-clad dream ladies hold the pall full of may-bloom suspended for an instant before it covers her face forever."

On both sides of the picture, through the doorways that open on the streets of Florence, deserted now for grief, birds of scarlet plumage fly in and out, typifying the presence of the spirit of love. The figure of Beatrice is robed in white, and her pale face is framed by the long golden hair that falls over her pillow. Dante is in black with touches of purple—a somber contrast to the flame-colored figure of Love.

The picture measures about seven feet high by ten and a half feet wide. It is now in the Walker Art Gallery, Liverpool.

'THE SEED OF DAVID' [DETAIL] PLATE VI

IN 1856 Rossetti received a commission to paint an altar-piece in three compartments for the cathedral of Llandaff, Wales, then under process of restoration. The subject selected by the artist for this, his largest work, was 'The Seed of David,' showing in the central portion (reproduced in plate VI) the worship of the infant Christ by a shepherd and a king, and in each of the side divisions a figure of David, in one as a shepherd-boy with crook and sling, and in the other as a king. The work was not finished until 1864, and four or five years later was retouched by Rossetti. The treatment is decorative and the color deep and rich in tone.

In a letter written by Rossetti in 1864 he gives the following description of this important composition: "It is intended," he says, "to show Christ sprung from high and low in the person of David, who was both shepherd and king, and worshiped by high and low—a king and a shepherd—at his nativity. Accordingly in the center-piece an angel is represented leading the shepherd and the king to worship in the stable at the feet of Christ, who is in his mother's arms. She holds his hand for the shepherd, and his foot for the king, to kiss—showing the superiority of poverty over riches in the eyes of Christ. There is an opening all round the stable, through which angels are looking in, whilst other angels are playing on musical instruments in a loft above."

'BEATA BEATRIX' PLATE VII

THIS well-known picture, now in the National Gallery of British Art (Tate Gallery), London, was painted by Rossetti in 1863, not long after the death of his wife, "with portraiture of her so faithfully reminiscent," writes his brother, "that one might almost say she sat, in spirit and to the mind's eye, for the face." Several replicas of the picture were painted by Rossetti, but always reluctantly, and none proved equal in quality to the original version here reproduced.

The following words of the painter himself are perhaps the best description of the work: "'The picture illustrates the 'Vita Nuova,' embodying symbolically the death of Beatrice as treated in that work. The picture is not intended at all to represent death, but to render it under the semblance of a trance, in which Beatrice, seated at a balcony overlooking the city of Florence, is suddenly rapt from earth to heaven.

"You will remember how Dante dwells on the desolation of the city in connection with the incident of her death, and for this reason I have introduced it as my background, and made the figures of Dante and Love passing through the street and gazing ominously on one another, conscious of the event; while the bird, a messenger of death, drops the poppy between the hands of Beatrice. She, through her shut lids, is conscious of a new world, as expressed in the last words of the 'Vita Nuova'—'That blessed Beatrice who now gazeth continually on His countenance who is blessed throughout all ages.'"

The life-size figure of Beatrice is clothed in a grayish purple robe with overgarment of green. The plumage of the bird bearing in his bill a pale yellow poppy, symbol of death, is crimson, as is also the figure of Love seen in the distance. A sun-dial points to the hour of the death of Beatrice on that fateful ninth of June, 1290.

"Into this picture," writes Mr. Marillier, "Rossetti has put the very best of himself—imagination, feeling, color, beauty, and perfect harmony. Not a flaw, not an ugly touch, mars the repose of that upturned entranced face, the purest of all the images that have made his wife immortal."

'PAOLO AND FRANCESCA' PLATE VIII

THE subject of this picture is a scene from the story of Francesca da Rimini, daughter of Guido di Polenta, who, being married to Lanciotto, son of Malatesta di Rimini, fell in love with her husband's brother, Paolo, and with her lover was put to death by Lanciotto upon his discovery of their guilty passion.

In Rossetti's picture the lovers are seated before a window bearing on its panes the arms of Malatesta. Paolo is clad in red and Francesca in green. Red roses are on the floor at their feet, a rose-bush grows at their right, and a red lute hangs on the wall beside them. In the midst of their reading the lovers have paused to give the fatal kiss that sealed their doom. On the frame of the picture this passage from Canto v of Dante's 'Inferno' is inscribed:

"One day
For our delight we read of Launcelot,
How him love thralled. Alone we were, and no
Suspicion near us. Oft times by that reading
Our eyes were drawn together, and the hue
Fled from our altered cheek. But at one point
Alone we fell. When of that smile we read,
The wicked smile so rapturously kiss'd
By one so deep in love, then he, who ne'er
From me shall separate, at once my lips
All trembling kiss'd."

The picture, painted in water-color, is now owned by Mr. W. R. Moss, of Bolton, England. It is a replica, possibly an early study, of one of the compartments of a three-part picture painted by Rossetti in 1855, in which in addition to the subject here shown he represents, in another compartment, the souls of the lovers clasped in each other's arms floating in the flames of hell. Between these two divisions stand the figures of Dante and Virgil.

'THE BELOVED' PLATE IX

THIS picture 'The Beloved,' sometimes called 'The Bride,' considered by many to be Rossetti's finest work, was begun in 1864, and two years later delivered to its purchaser, Mr. Rae, the present owner. In 1873, how-

ever, Rossetti requested that this his "pet among his pictures" should be returned to him for certain changes that he wished to make in the color and in the composition. Most of the published reproductions of the picture, however, are taken from photographs made prior to this revision, and do not represent it as it now appears, and as it is shown in plate IX. In the splendor of its glowing color this work is unsurpassed by any of the artist's productions. "I mean it to be like jewels," he said; and certainly no canvas could be more jewel-like.

The subject represents the bride of the 'Song of Solomon,' attended by her women, advancing to meet her bridegroom. "I am my beloved's and my beloved is mine," says the Song. The bride is arrayed in a splendid robe of apple-green silk with flowing sleeves richly embroidered in gold and red. Behind her are four dark-haired maidens, one of whom carries clusters of bright-colored japonica blossoms and another brownish yellow tiger-lilies, while before her, his jet-like skin serving as a foil to her own fair beauty, is a little negro boy with jeweled collar and head-band, bearing a golden vase of roses. With one hand the bride draws aside her veil of silken tissue fastened at either side with ornaments of gold and scarlet. Rossetti considered that he never surpassed in "downright loveliness" the type of womanhood here represented.

"Excepting one or two later works of the master, where sentiment of a more exalted sort, as in the 'Proserpine,' inspired the designs, 'The Beloved,'" writes Mr. F. G. Stephens, "appears to me to be the finest production of Rossetti's genius. It indicates the consummation of his powers in the highest order of modern art, and is in harmony with that poetic inspiration which is found in every one of his more ambitious pictures."

'THE LOVING CUP' PLATE X

THIS subject, of which the original and most beautiful version is here reproduced, Rossetti repeated many times. It represents a young woman in crimson robe, standing against a background of white linen embroidered in blue and crossed by a shelf on which is a row of brass plates. Her eyes are deep blue, and her brown hair, decorated with jewels, is looped about her neck, around which are necklaces of pearls and corals. Over her right shoulder falls a green veil. In one hand she lifts the golden loving cup to her lips, holding the cover in the other.

The picture, formerly in the Leyland Collection, is now owned by Mr. T. H. Ismay.

A LIST OF THE PRINCIPAL PAINTINGS BY ROSSETTI

NOTE: The letter *o.* following the name of a picture denotes that it is in oil; the letter *w.*, that it is in water-color.

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liam Morris, *o.* — OXFORD, TAYLORIAN MUSEUM: Dante Drawing the Angel, *w.* — WALES. LLANDAFF CATHEDRAL: Altar-piece: The Seed of David, *o.* (see Plate VI).

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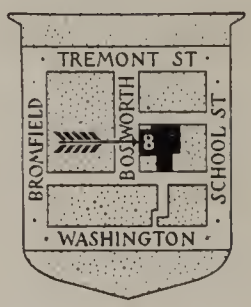

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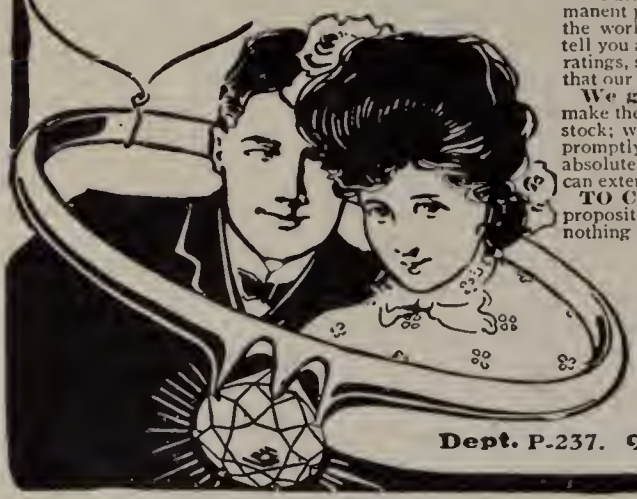

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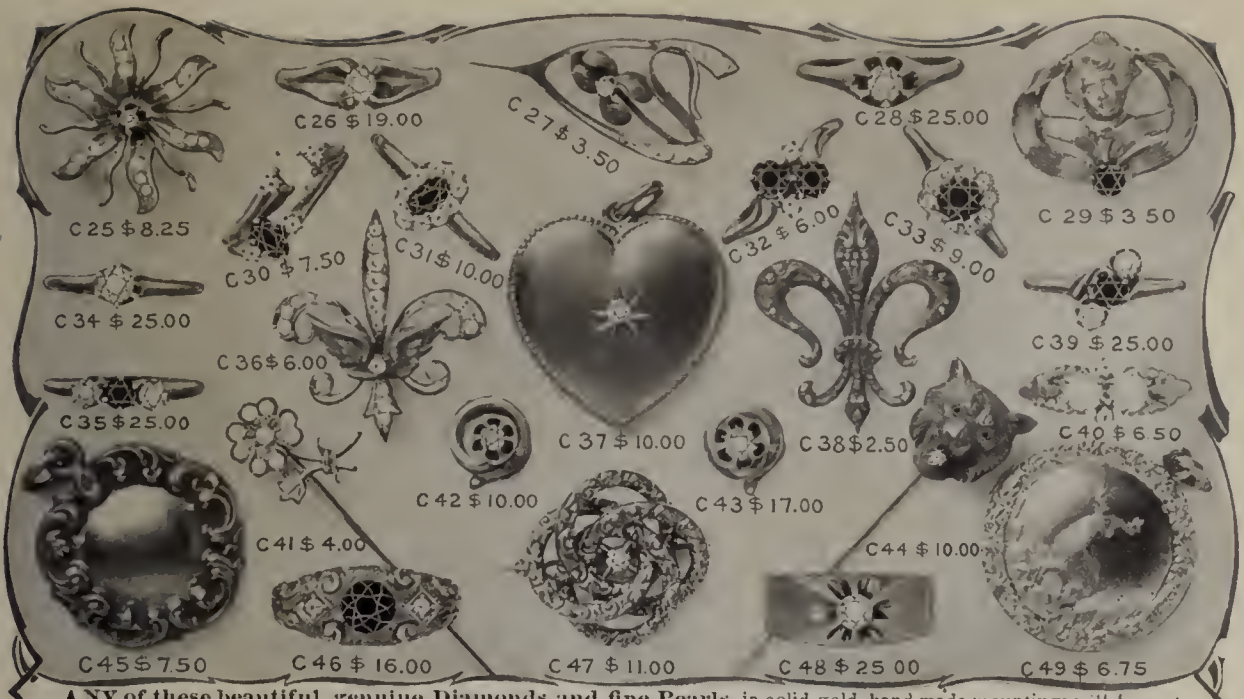

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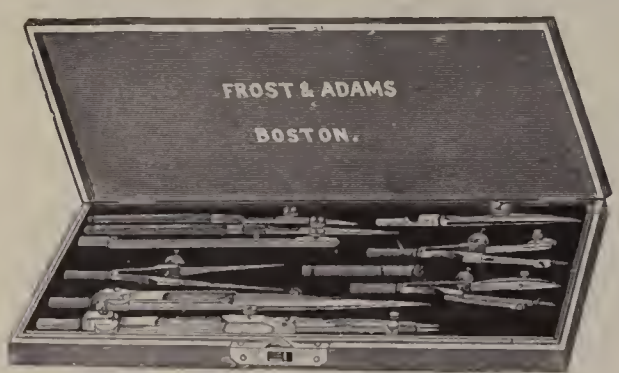

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